

le déjeuner

sur



Current Exhibitions

Cover: Detail of Max Ernst's *Le Déjeuner sur l'Herbre*, newly added to the permanent collection. See the article on p. 4.

Douglas Lucak made his own pinhole camera to take the photograph *Kinsman and Woodland Hills in A City Seen: Photographs from The George Gund Foundation Collection* (gelatin silver print, toned, 8.7 x 8.6 cm). The exhibition closes January 26.



Magna Graecia: Greek Art from South Italy and Sicily

North Gallery, through January 5

Eighty-one masterworks illuminate the culture of the Greek colonies in ancient South Italy and Sicily

Elizabeth Catlett: Prints and Sculpture

Galleries 241 and 242, through January 5

Emotional depth and the quest for social justice in six decades of work by an important African-American artist

A City Seen: Photographs from The George Gund Foundation Collection

South Galleries, through January 26

Cleveland through the lenses of a dozen distinguished contemporary photographers

Land in Light: John Szarkowski Photographs

Gallery 105, through February 12

Scrupulous craft and timeless landscape

Challenging Structure:

Frank Gehry's Peter B. Lewis Building

Gallery 244, through February 24

Drawings, photographs, and models trace the evolution of this nearby project on the CWRU campus

Gifts from the CMA Friends of Photography

Gallery 103/104, through April 23

Celebrating the addition of fifteen important photographs to the collection.

From the Director

Dear Members,

We have an exciting year of exhibitions ahead of us, as you'll see when you read the article on p. 8 previewing 2003. The exhibitions in the North Gallery offer remarkable variety, including sumptuous Gilded-Age American paintings and sculpture, bronze sculpture from India, and works on paper created in the past few decades. The year is particularly strong in exhibitions of photography, with large shows in the South Galleries featuring Japanese art photography and the pioneering 19th-century motion-study work of Eadweard Muybridge, plus a stellar lineup of smaller shows in gallery 105 that includes a 100th-birthday celebration of the work of Aaron Siskind. A show of woodcuts from our collection traces the history of that medium, and a series of contemporary installations, titled Project 2.4.4, will take place in a new gallery (created by reconfiguring a former storage area). The first presentation in this space was *Challenging Structure: Frank Gehry's Peter B. Lewis Building*, on view through February 24.

Meanwhile, don't miss the final week of *Magna Graecia*, which closes January 5. Most of these works have never left Italy before, or been gathered together as they are here. Once every few thousand years is a rare event! These last few days will surely be busy, so be sure to order your free member tickets early. And don't forget the lovely catalogue, which has sold well.

A City Seen, the exhibition of photographs that unveils the character of Cleveland, is on view un-

til the end of the month. Created for annual reports of The George Gund Foundation, this fine exhibition features striking portfolios by some of our era's most insightful photographers. Our thanks to The George Gund Foundation for making possible the exhibition and its related programs, as well as the publication and affordable price of the handsome catalogue. The Gund Foundation has generously donated these photographs to the museum on the occasion of the retirement of its executive director, David Bergholz, under whose guidance the 12-year project was undertaken. Guest curator Mark Schwartz and our own Tom Hinson team up to present a free talk about the show at 6:30 on Wednesday the 8th.

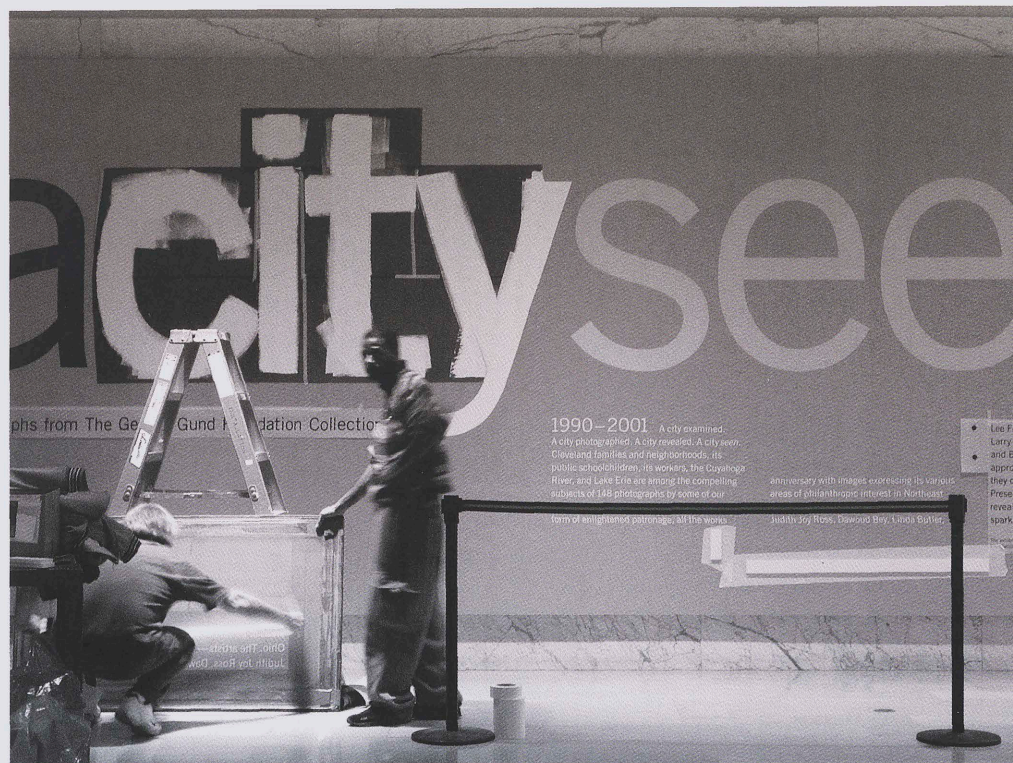
Our annual participation in the citywide Martin Luther King Jr. Day celebration is Monday, January 20, with a variety of free events. You can hear the Greater Cleveland Choral Chapter sing in Gartner Auditorium at 1:00, and then spend the whole afternoon working on family art projects, hearing stories, attending talks, or just immersing yourself in the museum. We hope to see you here this month!

Sincerely,

Thelma Lee Reid

Katharine Lee Reid, Director

Silkscreen specialists apply the vibrant gallery colors accompanying A City Seen, an exhibition of photographs from the George Gund Foundation collection, on view through January 26.



"... one's father can only be consumed slice by slice, [it's] impossible to finish him in a single luncheon on the grass." —Jean (Hans) Arp, in the introduction to Max Ernst's 1926 drawing portfolio, *Histoire Naturelle*

Luncheon with Max

The Cleveland Museum of Art recently acquired the formidable painting *Le Déjeuner sur l'Herbre* by the German artist Max Ernst (1891–1976). One of the seminal artists of the 20th century, Ernst established a Dada group in Cologne in 1919 and became a founding member of the Surrealist movement after moving to Paris three years later. In 1941, to escape Nazi persecution, Ernst fled to the United States where he became one of the European "artists in exile" who transferred the nucleus of the art world from Paris to New York.

Le Déjeuner sur l'Herbre, painted in 1944, depicts a terrifying—or perhaps terrified—fish lying on a blanket amid a field of thistles. The image parodies Edouard Manet's *Le Déjeuner sur l'Herbe* (*Luncheon on the Grass*) of 1863, a painting that provoked a scandal at the Salon des Refusés and which historians associate with the birth of modern art. Ernst confirmed his source by writing the title against the black background at left, imitating the chalkboard menu of a French restaurant. Other artists, from Pablo Picasso to Alain Jacquet,

painted their own interpretations of Manet's modernist icon, but no one has surpassed the physical beauty and provocative wit of Ernst's rendition.

Rather than creating an homage to Manet, Ernst subverted the image by replacing the naked model with a fish flashing razor-sharp teeth and bulging blue eyes. Threatening yet vulnerable, this crazed fish may allude to the strikingly blue-eyed Ernst himself. The iconography may also refer to André Breton, poet and leader of the Surrealist movement, who also was "marooned" in New York during World War II. Breton first demonstrated the Surrealist technique of automatic writing with a poem titled "Soluble Fish," published in the first edition of the review *La Révolution Surréaliste* (1924). The review's inside cover contained an advertisement by Ernst announcing the movement's birth, symbolized by a fish inscribed with the word "Surréalisme." Thereafter, fish would appear repeatedly in Surrealist art as metaphors for the process of delving into the mysterious, watery depths of the unconscious mind. (For related reasons, Salvador Dalí delivered a lecture at the

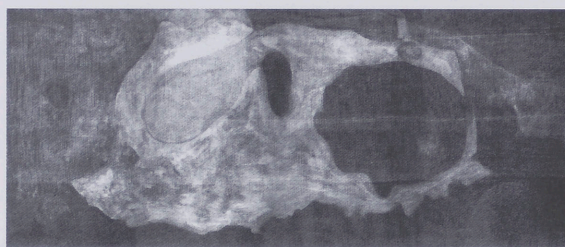


A provocative parody:
Ernst's *Le Déjeuner sur l'Herbre*, from 1944 (oil on canvas, 68 x 150 cm, Leonard C. Hanna Jr. Fund 2002.55)

A modernist icon: Manet's *Le Déjeuner sur l'Herbe*, from 1863 (oil on canvas, 207 x 264.5 cm; photo: Herve Lewandowski, © Musée d'Orsay, RMN, ARS).

Right: Fish imagery figures prominently in Max Ernst and Max Morise's "Nous sommes à la veille d'une Révolution," which appeared on the inside cover of *La Révolution Surréaliste* (1 December 1924).

X-radiograph of Ernst's painting, showing the original composition



First International Surrealist Exhibition dressed in an underwater diving suit.)

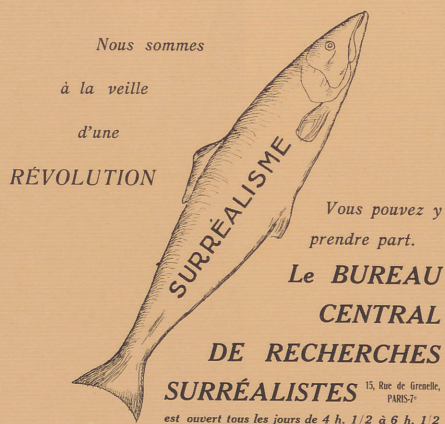
Ernst further subverted Manet's image by transforming the bucolic landscape into a thorny, spiky realm and by replacing the cornucopia with an abandoned wine bottle. X-radiographs reveal that the black chalkboard in Ernst's painting was not part of the original composition. Previously, the white blanket extended into that area, but the artist truncated the blanket and inserted a landscape using the Surrealist technique of *décalcomanie*, in which materials are pressed against wet paint and then retracted, leaving abstract patterns suggesting trees, rocks, and shrubs. Ernst began exploring this technique in the early 1940s, making it the hallmark of his "forest" series reflecting on the immense destruction unleashed by WWII. His technical inventiveness is also evident in his use of the subtractive technique of *grattage* (scraping paint away) to create the words "*le déjeuner sur*," which exposed random patterns of color in the underlayers. Such methods of incorporating chance and accident into the creative process were essential for liberating the mind from rational control and releasing uncensored, subconscious image associations.

In the written title at left, Ernst inserted an extra "r" into *herbe* to create the nonsense word *herbre*. This playful gesture was almost certainly inspired by the shouting of "*merdre!*" at the opening of Alfred Jarry's anarchist play *Ubu Roi*. (Jarry

LA RÉVOLUTION SURRÉALISTE

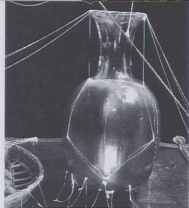
Directeurs :
Pierre NAVILLE et Benjamin PÉRET
15, Rue de Grenelle
PARIS (7^e)

Le surréalisme ne se présente pas comme l'exposition d'une doctrine. Certaines idées qui lui servent actuellement de point d'appui ne permettent en rien de préjuger de son développement ultérieur. Ce premier numéro de la Révolution Surréaliste n'offre donc aucune révélation définitive. Les résultats obtenus par l'écriture automatique, le récit de rêve, par exemple, y sont représentés, mais aucun résultat d'enquêtes, d'expériences ou de travaux n'y est encore consigné : il faut tout attendre de l'avenir.



had set the precedent by inserting an extra "r" into *merde*, creating the humorous-sounding *merdre*—a word still close enough to an obscenity that it ignited a riot when spoken at a public performance of *Ubu Roi* in 1896.) The extra "r" Ernst added to *herbre* also produces a phonetic pun sounding (in English) like "her bra," thereby transforming Manet's title into the phrase "the luncheon on her bra." Perhaps, then, this painting refers not only to Ernst's confrontation with Manet's masterpiece—an object to be "devoured" in Freudian terms by the artist "son"—but also to his conflicted relationship with Breton, the domineering "father" of Surrealism. With its iconoclastic spirit and irreverent wordplay (comparable to *L.H.O.O.Q.*, Marcel Duchamp's 1919 parody of the *Mona Lisa*), this intriguingly complex painting by Ernst—the first to enter the museum's collection—embodies his special role as a leading contributor to Dada and Surrealist art.

■ William H. Robinson, Curator of Modern European Art
Margaret Burgess, Mellon Fellow in Modern Art



Friends of Photography



**Gifts from the
CMA Friends of
Photography**
Through April 23

Sally Mann's often controversial photographs of her three young children, taken from 1984 to 1995, depict fascinating narratives that expose parental fears along with the vulnerability and defiance of children. Reminiscent of the 19th-century post-mortem photographs admired by Mann, it is difficult to determine from this portrait of daughter Virginia—with her serene face, folded hands, and oddly arranged hair—whether she is actually dead or alive (Black Eye, 1991 [printed 1995], gelatin silver print, 46.8 x 58.6 cm, Gift of Friends of Photography 1995.198).

Beginning in 1983 with the arrival of new director Evan H. Turner, the Cleveland Museum of Art began to collect photography in earnest. The goal was to raise the quality of the photography holding to a level consistent with the museum's other collections—a commitment that has remained strong under succeeding directors Robert P. Bergman and Katharine Lee Reid. The plan has been not to build a vast collection, but to form a cohesive, carefully selected ensemble chronicling the medium's history, which began in 1839, and highlighting major movements and important figures. Indeed, the museum's selective approach to acquiring photographs has been the same as its approach to building all its collections: works are acquired for their aesthetic value, historical significance, and contribution toward strengthening a high-quality, comprehensive collection.

After almost 20 years of active acquisitions, the collection has expanded from fewer than 200 original photographs to a small, distinguished archive of nearly 1,600 images. This holding's overall quality and breadth are significantly enhanced by over 2,500 photogravures, contained primarily

in complete sets: *Camera Work* (the influential journal edited by Alfred Stieglitz from 1903 to 1917) and *The North American Indian* by Edward S. Curtis (40 volumes published from 1907 to 1930 documenting the heritage and customs of more than 80 Indian tribes).

By the early 1990s, it was apparent that a support group for the museum's growing interest in photography—expressed through its collecting, special exhibitions, and active public programming—would be beneficial. Thus, Friends of Photography (FOP) was organized in 1992 under the leadership of Jonathan Buchter, Diann Mann, and Judith McMillan with the aid of museum staff Tom Hinson and Pat Burke. Open to all museum members interested in photography, FOP's mission is to cultivate knowledge of the medium's art and history, promote private collecting, and generate funds with which to acquire works for the museum. To accomplish its goals, the group sponsors a wide range of activities—including presentations by such internationally known photographers as Sally Mann, Duane Michaels, and Albelardo Morrell, and lectures by distinguished critics and curators such as Vicki Goldberg, James Enyeart, and

Throughout his career, Richard Misrach has expressed his concern for the environment by juxtaposing the inherent beauty of his natural subjects with the destructive impact of humanity on the land. In this intensely colored formal composition, an unsightly pipe bisecting the swamp blemishes the natural landscape (Swamp and Pipeline, Geismar, Louisiana, 1998 [printed 2001], chromogenic process print, 46.2 x 58.9 cm, Gift of Friends of Photography 2001.128).

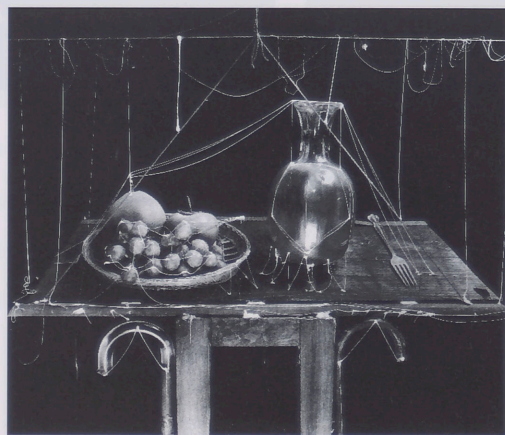


Zeke Berman inventively challenges the viewer's perception with his still-life arrangements of everyday objects. In this play between illusion and reality, he gives a clue—a loop of string or glob of glue—that reveals the image's subject to be a fabrication by the artist, existing solely to be photographed (Untitled [Fruit Basket], 1984, gelatin silver print, 36.2 x 45.1 cm, Gift of Friends of Photography 1996.309).

All photographs are copyrighted by the artists.

Arthur Ollman. Each year the group visits museums and private collections and arranges personal viewing sessions with prominent photography dealers from around the country.

The highlight of the year, however, is the annual members meeting where photographs are selected to be presented to the museum. FOP's dues underwrite these acquisitions. From a body of pictures selected by the director, the deputy director for collections and programs, and the photography curator, members prune the group down to one fitting into their budget, which ranges from



\$5,000 to \$9,000. The museum's holdings have been particularly enriched by the group's desire to choose younger artists not in the collection or to add new work by photographers already represented. As one would expect, lively and animated discussion precedes the selection vote. The membership enthusiastically responds to this special opportunity to shape the growing collection.

Now on view, *Gifts from the CMA Friends of Photography* is a visually commanding exhibition of 15 photographs selected from the 29 given since FOP's founding. The show honors the group's generosity and its support of the museum. All these photographs are outstanding works of art, displaying each artist's unique vision and passion for the medium. With modest means, FOP has donated images of remarkable visual, conceptual, and technical accomplishment that have impressively expanded the museum's representation of contemporary photography.

■ Tom E. Hinson, Curator of Photography



Exhibitions for a New Year

The year 2003 promises a stimulating balance of exhibitions—from medieval to modern, domestic to international.

The exhibition season opens with a grand and stirring American theme when the national tour of *The Gilded Age: Treasures from the Smithsonian American Art Museum* makes its final stop here from February 23 to May 18. Guests will be transported back to golden days of wealth and power-building as our country came into its industrial age. The evolving social and aesthetic aspirations of the Gilded Age in the late 1800s and early 1900s were reflected in paintings and sculpture of striking opulence and grandeur. This exhibition, with works by American masters including John Singer Sargent, Winslow Homer, Thomas Eakins, Albert Pinkham Ryder, and Augustus Saint-Gaudens, is a rare chance to see signature creations by the artists who “put America on the map” in the international art world.

Radiant illuminated manuscripts from the museum’s collection are on view in the beautifully

reinstalled gallery 216 through July 27. *Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance*, from February 16 to April 27, will heighten your inspiration with a rare view of the Lehman Collection of the Metropolitan Museum of Art in New York.

The Japanese have long been at the cutting edge of photography. In *The History of Japanese Art Photography, 1854–2000* in the South Galleries, May 25 to July 20, you will learn about Japan’s significant but underappreciated contribution to the aesthetic evolution of photography. From July 6 to September 14 the museum turns to *The Sensuous and the Sacred: Chola Bronzes from South India*, featuring fabulous bronzes of the Chola dynasty from the 9th to 13th centuries. These works will open your eyes to the cultural and religious complexities, and the mysterious beauty, of India. We will close the summer with *The History of the Woodcut: Works from the CMA*



John Singer Sargent’s Elizabeth Winthrop Chanler from 1893 will travel to the museum as part of *The Gilded Age*, February 23 to May 18 (oil on canvas, Smithsonian American Art Museum, Gift of Chanler A. Chapman).



The 12th-century Ganesha, Remover of Obstacles is among the Chola bronzes in *The Sensuous and the Sacred*, July 6 to September 14 (South India, Gift of Katharine Holden Thayer 1970.62).

Collection, August 17 to October 19, as the museum's own masterworks bring to life the history of this versatile and vibrant medium.

In the fall, two evocative exhibitions of contemporary works on paper, featuring two of the most important names in the art world, share the North Gallery from October 26 to January 11. *Drawing Modern: Works from the Collection of Agnes Gund* offers highlights from the collection of one of the true tastemakers of art in America, Cleveland native Agnes Gund. Her collection, built over five decades, features famous works by many of the 20th century's greatest artists. Running concurrently is *Jasper Johns: Numbers*, the first exhibition to concentrate in depth on a single subject by the major postwar artist Jasper Johns (b. 1930), with paintings, drawings, sculpture, and prints that explore the numerals 0 through 9. The museum's own set of ten charcoal drawings, acquired last year, inspired the exhibition.

Photography exhibitions cover the history of the medium. Five solo shows feature contemporary

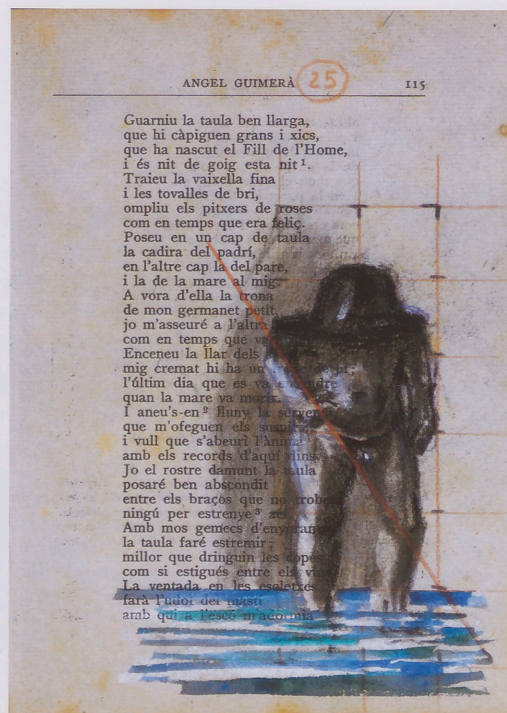
works by Zwelethu Mthethwa, Sato Takihiro, Masumi Hayashi, and Nikki S. Lee, as well as the 20th-century master Aaron Siskind. Complementing these are three exhibitions from the permanent collection and *Time Stands Still: Muybridge and the Instantaneous Photography Movement*, November 16 to January 25, the first comprehensive exhibition of the landmark motion photographs of British photographer Eadweard Muybridge (1830–1904); you'll recognize the beginnings of film.

And finally, something new: In March we inaugurate a new space for contemporary exhibitions. Project 2.4.4 introduces Cleveland to some of today's most adventurous working artists. The first exhibition, *MetaScape*, March 16 to June 15, presents radical approaches to landscape by four cutting-edge artists: Benjamin Edwards, Torben Giehler, Julie Mehretu, and Yutaka Sone. This show will set an adventurous pace for future Project 2.4.4 exhibitions.

■ Heidi Domine, Head of Exhibitions



Jasper Johns: *Numbers*, October 26 to January 11, will focus on a single theme (Ten Numbers [detail], 1960, charcoal with graphite on white wove paper, John L. Severance Fund 200.10.i).



Drawing Modern: Works from the Collection of Agnes Gund, October 26 to January 11, includes *Vitrine Flipbook Drawings* by William Kentridge (charcoal, gouache, watercolor, and crayon).



South Chagrin Reservation, 2001, © Barbara Bosworth (gelatin silver print, 25.4 x 40.6 cm). In *A City Seen*.

Gallery Talks

The 1:30 talk on the first Sunday of each month is sign-language interpreted.

1:30 daily, Saturdays and Sundays at 3:00, Wednesday evenings at 6:00, and Thursdays at 2:30. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

A City Seen

Saturday, January 4, 1:30, Wednesday the 8th at 1:30, and Friday the 10th at 1:30. Saundy Stemen

Contemporary Art

Sunday, January 5, 1:30. Seema Rao (sign-language interpreted)

A City Seen

Wednesday, January 8, 6:30. Guest curator Mark Schwartz and curator Tom Hinson discuss photographs from the special exhibition.

Early Japan: Nara through Heian Periods

Thursday, January 9, 2:30. Seema Rao

Daily Life in the Middle Ages

Sunday, January 12, 1:30 and Wednesday the 15th at 1:30. Mary Woodward

Medieval India: Gupta through Chola Dynasties

Thursday, January 16, 2:30. Joellen DeOreo

American Idols

Sunday, January 19, 1:30. Jean Graves

The History of Hair

Wednesday, January 22, 1:30. Debbie Apple-Presser

Early Medieval Europe: The Romanesque Period

Thursday, January 23, 2:30. Mary Woodward

Time and Motion in Art

Sunday, January 26, 1:30 and Wednesday the 29th at 1:30. Frank Isphording

The Gothic Period

Thursday, January 30, 2:30. Mary Woodward

Slide Lecture Series

History of Photography

Three Saturdays, January 11, 18, and 25, 10:30–11:30.

This three-part lecture series by Saundy Stemen examines the history of the photograph from its early beginnings to its contemporary application. The exhibition and publication of *A City Seen*, along with associated public programs, are supported by The George Gund Foundation. Call 216-707-2485 to register.



Adult Studio Classes

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Contact Seema Rao for further information at 216-707-2655 or srao@clevelandart.org. Registration began December 16 at the Ticket Center. Limit 15 per class.

Discover Portraiture in the Galleries

Eight Fridays, January 17–March 7; choose either morning 10:00–12:30 or evening 6:00–8:30.

Susan Gray Bé, instructor. Discover portraiture in the museum and then create your own. Pastel, pencil, conté, and charcoal portraits inspired by sculpture and paintings, emphasizing form, color, texture, and resemblance. \$140, CMA members \$100.

Beginning Printmaking

Six Wednesdays, January 15–February 19, 6:00–8:30.

Kate Hoffmeyer, instructor. Introduction to printing methods. \$140, CMA members \$100.

Drawing

Eight Wednesdays, January 22–March 12, 1:00–3:30.

Jesse Rhinehart, instructor. Visit the collection; work from a live model and still lifes. Media include pencil, charcoal, conté, and ink. \$140, CMA members \$100.

Beginning Watercolor

Eight Thursdays, January 23–March 13, 9:30–12:00.

Jesse Rhinehart, instructor. \$150, CMA members \$115.

All-day Drawing Workshop

Saturday, January 18, 10:30–4:00. Intensive class for beginners to advanced. Limit 15. \$80, CMA members \$40; fee includes materials.

Art and Architecture Classes for Families

Four Saturdays, January 11–February 1. \$60 for parent/grandparent and child; \$30/additional child. Call 216-707-2181.

Architecture:

Sketch to Structure

Adult w/child age 8–12, 10:00–11:30. Sue Kaesgen, instructor. Inspired by the museum's architecture and expansion plans, students create dimensional sketches and playful models.

Castles and Palaces

Adult w/child age 6–8, 1:30–3:00. Parents and children work together to create castles, palace interiors, and a gothic throne.

Family Workshops

Family Express

Sundays, January 5–26, 2:00–4:30. Free hands-on, drop-in workshops for the entire family. *Photo Fantasy*: Design and create your own photo-inspired work of art.

Family Sunday

Sunday, January 19, 1:30–4:30.

1:30 *Family Mini Highlights Tour*

2:00–3:00 *Storytelling: Tales from the Arabian Nights*

2:00–4:30 *Workshop: Photo Fantasy*

Thomas Lawrence's imposing portrait, *Catherine Grey, Lady Manners*, is on view in gallery 225 (1794, oil on canvas, *Bequest of John D. Rockefeller Jr.* 1961.220).

PERSONAL FAVORITE

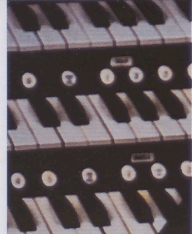
To Roberto Prcela, secretary to the board of trustees, Thomas Lawrence's 1794 portrait *Catherine Grey, Lady Manners*, holds a complex appeal. "It coincides with my favorite period of English literature, and the costume, the pose, the setting—all are indicative of the Jane Austen era. I have a fascination with this period when England was poised to become a world power. I like the calm serenity of this piece since it is at such odds with what was going in England at the time.

"The lifelike quality is unbelievable, as is the sheer size. I really enjoy the pompousness of it. She has had herself portrayed as a goddess! The ambiguousness of her expression is really delightful—haughty and remote, but with this wanton rouge makeup on her face. She's wearing virginal white, yet we know she had recently married. You're not quite sure what to make of her.



"Lawrence, the court painter for King George, was the trendiest portrait artist of his day. If he painted you, it was a mark of esteem and wealth. It would be like having had Andy Warhol paint you. Lawrence also painted our double portrait of Charlotte and Sarah Hardy that's in the same gallery.

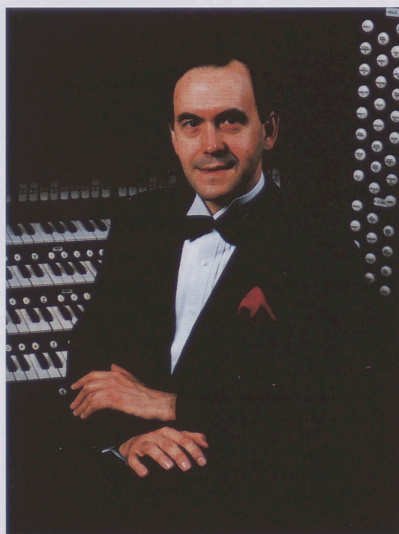
"Stylistically it is a combination of romantic and rococo style in English portraiture. I think I like her because no one else pays her much attention. It's not a subject that gets many people excited, but I'm always one for the underdog."



Gala Music Series

Buy tickets at
the Ticket Center,
216-421-7350 or
1-888-CMA-0033.

Thomas Murray, organ
Wednesday, January 15, 7:30.
University organist and professor of music at Yale University, where he teaches and performs on the renowned Skinner organ in Woolsey Hall, Murray is widely known for his interpretations of Romantic repertoire and orchestral transcriptions. His numerous recordings have been noted by *High Fidelity* for "consummate skill and artistry in treating the organ as a great orchestra." Named international artist of the year in 1986 by the American Guild of Organists, Murray performs works by Mozart (Fugue in G minor, K. 401); J. S. Bach (Two New Year's Chorals from the *Orgelbüchlein*); Hindemith (*Sonata No. 1*); Reger (*Six Trios, Op. 47*); Vaughan Williams (Two preludes on Welsh folk-tunes); and Jongen (*Sonata "Eroica"*). "Murray played with a keen sense of style, and technique to burn. He's more than an organist,



Thomas Murray

he's an artist." —*San Francisco Chronicle*. Preconcert lecture by Steven Plank at 6:30 in the recital hall. \$20 and \$18; CMA, Musart Society members, seniors, and students \$16 and \$14. Special student rate at the door \$5.

Musart Mondial Series

Jason Vieaux, guitar
Wednesday, January 29, 7:30.
Vieaux, recently a top prizewinner at the Naumburg International Guitar Competition, is no stranger to Cleveland audiences. He returns with works by Sor, J. S. Bach, Ponce, Martin, Albéniz, and others. "There are now many finger-perfect guitarists on top, but those of Vieaux's natural musicality are rare indeed; you just can't programme sensitivity of this kind." —*Gramophone*. \$15; CMA, seniors, and students \$8; Musart members free (with voucher). Special student rate at the door \$5.

Musart Matinées

Art Song Recital
Sunday, January 19, 2:30 (free).
Malia Bendi Merad, soprano.
Aymeric Dupré La Tour, piano.
The French soprano, accompanied by her husband, offers works by Schumann, Fauré, Poulenc, Caplet, Vierne, Webern, and Purcell.

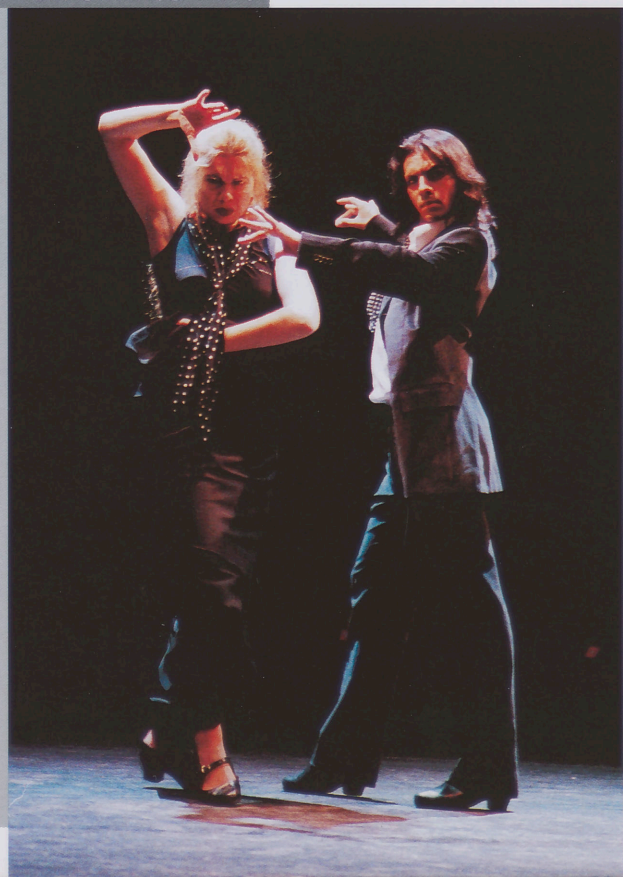
Curator's Recitals

Karel Paukert, organ
Sunday, January 5, 2:30.
Olivier Messiaen's *La Nativité du Seigneur* (The Nativity of Our Lord).

Karel Paukert, organ and harpsichord
Sunday, January 12, 2:30.
Music from the Low Countries for organ and harpsichord from the 16th to 20th centuries.

Karel Paukert, organ with Noriko Fujii, soprano
Sunday, January 26, 2:30.
The music of Louis Vierne (1870–1937).

PERFORMING ARTS



**Flamenco Festival:
Featuring
Farruquito y Familia
and Juana Amaya
Friday, January 24, 7:30.
SOLD OUT**

Matinee added by popular demand!

Saturday, January 25, 2:00.

Our first flamenco show sold out within months of its announcement. Here is your second chance to get the best seats of the house at reduced matinee prices. With the power and purity of his technique and the magic of his brooding presence, Farruquito is the greatest flamenco male dancer of today's Spain. In his Cleveland debut he'll be joined by his family of dancers and musicians and guest artist Juana Amaya. Famed for her feline grace, tempestuous rage, and remarkable footwork, Amaya is considered one of the finest flamenco dancers of Spain. "Nothing less than sensational. At 18, Farruquito is already one of the great flamenco dancers of this new century." —*New York Times*. Special matinee prices: \$30 and \$27, CMA members \$27 and \$25.



FILM

International Film Series

The first Cleveland showings of four new films from around the world. Admission \$7, CMA members \$5.

Absolut Warhola

Wednesday, January 8, 7:00 and Friday, January 10, 7:00. (Germany, 2001, color, subtitles, 35mm, 80 min.) directed by Stanislaw Mucha. Wry, affectionate portrait of a village in Slovakia where Andy Warhol's parents were born, which claims the artist as one of its own. Amusing interviews with Warhol's relatives and the curator of the local Warhol museum provide startling new perspectives on the artist's work. Ohio premiere!

Lan Yu

Wednesday, January 15, 7:00 and Friday, January 17, 7:00. (Hong Kong/China, 2001, color, subtitles, 35mm, 86 min.) directed by Stanley Kwan. This groundbreaking Chinese gay film was shot in Beijing without government permission. Set against the backdrop of the Tiananmen Square massacre,

MARTIN LUTHER KING JR. DAY

Museum open Monday, January 20

Pre-Columbian Folktales

11:00. Storytelling in the galleries

Poetry Reading

12:00. Asia Johnson, R. A. Washington, and Zion

Art Crew

12:00-3:00. Performers and puppets strolling the galleries

Asian Folktales

1:00. Storytelling in the galleries

The Greater Cleveland Choral Chapter

1:00. Don't miss Cleveland's premier gospel choir made up of some of the finest choral singers of the Greater Cleveland area!

Free admission, Gartner Auditorium. "Powerful and joyous ... The moment the ensemble's singers opened their mouths chills ran up the spine." —*The Plain Dealer*

Egyptian Collars

1:30-4:00. Family workshop



Family workshop in the Garden Court

Women and Art

2:30. Gallery talk, Debbie Apple-Presser

African Gallery Presentation

2:30. Music, dance, and an appearance by the Bush Cow. Hear curator Constantine Petridis discuss plans for the gallery reinstallation.



Rachel Griffiths is Very Annie-Mary.

the movie chronicles the clandestine love affair between a successful urban businessman and an architecture student from the country. "Stanley Kwan has directed not only one of the best gay love stories ever made, but one of the best love stories of any stripe." —*Film Journal International*

Very Annie-Mary

Wednesday, January 22, 7:00 and Sunday, January 26, 1:30.

(Britain, 2001, color, 35mm, 105 min.) directed by Sara Sugarman, with Rachel Griffiths and Jonathan Pryce. A gawky, lonely young woman living under the thumb of her strict, widowed, silver-tongued father in a small Welsh village decides to resume a singing career that was interrupted and curtailed by her mother's illness. "A must see ... Delightfully screwball, this warm and funny film hits all the right notes." —*Film Comment*

The Farewell

Wednesday, January 29, 7:00 and Friday, January 31, 7:00.

(Germany/Poland, 2000, color, subtitles, 35mm, 91 min.) directed by Jan Schütte, with Josef Bierbichler. Shortly before his 1956 death, the ailing playwright Bertolt Brecht spends an eventful day bickering with his wife, daughter, friends, and three mistresses at his East German lakeside summer cottage. Music by John Cale. "An engrossing visit to the bizarre household of a sly yet candid master." —Stanley Kauffmann, *The New Republic*

Trideca Society Annual Meeting and Lecture

Saturday, January 18, 10:30

The annual meeting of the Trideca Society opens with a business meeting at 10:30 at which time a slate of new trustees and officers will be presented and voted on. After the business meeting, Charles Venable, deputy director of collections and programs, will give a talk entitled *American Silver 1870-2000*. Those interested in joining Trideca are invited to attend. Membership in the society is on a yearly basis beginning in January, so this is an excellent time for new members to sign up. A reception follows.

Will Power

Most people never get around to making a will. When people make charitable contributions, they usually do so while they are living rather than later through their wills. Why do so many of us seem to lack the will to make a will? Why is this something many people plan to do later?

Many say it is inconvenient to find a good attorney, make an appointment, and go through the process of gathering information and making decisions. Many are uneasy contemplating their own deaths or the death of a spouse. People postpone because of the difficulty of dividing up one's estate when family conflicts exist. Sometimes one is unsure how wisely the inherited assets will be used. Others consider a will unimportant or irrelevant. They think they have too few assets to bother, or they assume that everything will go automatically and equally to all members of the family. They fail to understand the benefits of a will, not only in settling their estates according to their wishes, but also in making things easier for the loved ones left behind.

Making a will takes willpower. It requires not only choice, but also action. We at the museum have seen the difference a will can make. We have witnessed the peace of mind it provides, not only for the maker, but also for family members. We have seen, as well, the great good done when a bequest comes to the museum through a will. Indeed, we depend on estate gifts to help us serve future generations.

Karen Jackson, associate director for planned giving, is available to talk with you confidentially about your gift and estate plans, and to assist you in finding a good attorney. You can reach her at 216-707-2585. Ask for our complimentary brochure with helpful information about wills and estate planning, and learn ways you can use planned giving techniques to benefit your charitable interests.



Cleveland designer Louis Rorimer created this silver ensemble in about 1910 (Rokesley Shop, silver, moonstones, ebony, Gift in memory of Louis Rorimer from his daughter, Louise Rorimer Dushkin, and his granddaughter, Edie Soeiro 1991.314.1-6).

Rodin at the Akron Art Museum

From January 25 through May 18, the Akron Art Museum presents *Rodin: A Magnificent Obsession: Sculpture from the Iris and B. Gerald Cantor Foundation*, an exhibition of nearly 70 sculptures, drawings, and studies by Auguste Rodin, the "father of modern sculpture." This exhibition features casts of many of Rodin's best-known works, including *The Thinker*, *The Kiss*, and *The Age of Bronze*. All sculptures are original, either cast in bronze during Rodin's lifetime or posthumously according to the sculptor's wishes. *A Magnificent Obsession* is drawn from the Cantor Foundation in Los Angeles, widely acknowledged to be the world's largest private collection of Rodin sculptures. Organized and made possible by the Iris and B. Gerald Cantor Foundation.

MUSEUM STORES JANUARY SPECIAL

Museum- Designed Jewelry at the Lowest Prices Ever!

Receive up to 75% off beautiful jewelry created exclusively for the Cleveland Museum of Art. Take advantage of these spectacular savings on unique CMA jewelry throughout the month of January.

No further discounts apply.

To see a selection of CMA products, please visit our online store at www.clevelandart.org.

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12 13 14 15 16 17 18
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26 27 28 29 30 31

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

① Tickets required
216-421-7350

✓ Sign-language
interpreter

② Admission
charge

③ Reservation
required



Soprano Malia
Bendi Merad

2 Thursday
Highlights Tour
1:30

3 Friday
Highlights Tour
1:30

4 Saturday
Gallery Talk 1:30
A City Seen
Highlights Tour
3:00

5 Sunday
Gallery Talk 1:30
Contemporary Art ✓
Family Workshop
2:00-4:30 *Photo Fantasy*
Recital 2:30 Karel
Paukert, organ.
Olivier Messiaen's
La Nativité du
Seigneur (The Nativity of Our Lord)
Highlights Tour
3:00

7 Tuesday
Highlights Tour
1:30

8 Wednesday
Gallery Talk 1:30
A City Seen: Photographs from the Collection of the Gund Foundation
Highlights Tour
6:00
Curator's Gallery Talk 6:30 *A City Seen*
Film 7:00 *Absolut Warhola* ②

9 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Early Japan: Nara through Heian Periods

10 Friday
Gallery Talk 1:30
A City Seen
Film 7:00 *Absolut Warhola* ②

11 Saturday
Lecture 10:30
History of Photography
Highlights Tours
1:30 and 3:00

12 Sunday
Gallery Talk 1:30
Daily Life in the Middle Ages
Family Workshop
2:00-4:30 *Photo Fantasy*
Recital 2:30 Karel
Paukert, organ and
harpichord. Music
from the Low Countries for organ and
harpichord from the
16th to 20th
centuries
Highlights Tour
3:00

14 Tuesday
Highlights Tour
1:30

15 Wednesday
Gallery Talk 1:30
Daily Life in the Middle Ages
Highlights Tour
6:00
Adult Studio begins 6:00
Beginning Printmaking ② ③
Film 7:00 *Lan Yu* ②
Gala Concert
7:30 Thomas
Murray, organ ②

16 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Medieval India: Gupta through Chola Dynasties

17 Friday
Adult Studio begins 10:00
Discover Portraiture in the Galleries ② ③
Highlights Tour
1:30
Adult Studio begins 6:00
Discover Portraiture in the Galleries ② ③
Film 7:00 *Lan Yu* ②



Josef Bierbichler as Bertolt Brecht in *The Farewell*

18 Saturday
Trideca Annual Meeting/Lecture
10:30 *American Silver 1870-2000*
Lecture 10:30
History of Photography
Adult Studio
10:30 *All-day Drawing Workshop* ② ③
Highlights Tours
1:30 and 3:00

19 Sunday
Gallery Talk 1:30
American Idols
Highlights Tour
3:00
Family Mini Highlights Tour
1:30-2:00
Storytelling 2:00-3:00
Tales from the Arabian Nights
Workshop 2:00-4:30
Photo Fantasy
Recital 2:30 Malia
Bendi Merad, soprano

20 Monday
Martin Luther King Jr. Day Storytelling
11:00 *Pre-Columbian Folktales*
Poetry Reading
12:00 Asia Johnson, R. A. Washington, Zion
Art Crew 12:00-3:00
Strolling performers and puppets
Concert 1:00 *The Greater Cleveland Choral Chapter*
Storytelling 1:00
Asian Folktales
Family Workshop 1:30-4:00
Egyptian Collars
Gallery Talk 2:30
Women and Art
African Gallery Presentation
2:30 *Music, dance, and curator's talk*

21 Tuesday
Highlights Tour
1:30

22 Wednesday
Adult Studio begins 1:00
Drawing ② ③
Gallery Talk 1:30
The History of Hair
Highlights Tour
6:00
Film 7:00 *Very Annie-Mary* ②

23 Thursday
Adult Studio begins 10:00
Beginning Watercolor ② ③
Highlights Tour
1:30
Gallery Talk 2:30
Early Medieval Europe: The Romanesque Period

24 Friday
Highlights Tour
1:30
VIVA! Concert
7:30 *Flamenco Festival: Farruquito y Familia and Juana Amaya* SOLD OUT
(matinee added Saturday)

25 Saturday
Lecture 10:30
History of Photography
Highlights Tour
1:30
VIVA! Matinee Concert 2:00
Flamenco Festival: Farruquito y Familia and Juana Amaya ②
Highlights Tour
3:00

26 Sunday
Gallery Talk 1:30
Time and Motion in Art
Film 1:30 *Very Annie-Mary* ②
Recital 2:30 Karel
Paukert, organ with
Noriko Fujii, soprano
Highlights Tour
3:00

28 Tuesday
Highlights Tour
1:30

29 Wednesday
Gallery Talk 1:30
Time and Motion in Art
Highlights Tour
6:00
Film 7:00 *The Farewell* ②
Musart Mondial Concert 7:30
Jason Vieaux, guitar ②

30 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Later Medieval Europe: The Gothic Period

31 Friday
Highlights Tour
1:30
Film 7:00 *The Farewell* ②

The Cleveland Museum of Art

A world of great art for everyone

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Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

Membership
216-707-2268
membership@clevelandart.org

Museum Stores
Museum
216-707-2333
Hopkins Airport
216-267-7155

Parking
\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound
Audio guide of the collection. Free.

General Hours
Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café
Closes one hour before museum.
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended; call 216-707-6890

Ingalls Library Hours
Tuesday-Saturday 10:00-5:00,
Wednesday until 9:00. Slide library by appointment (216-707-2545)

Print Study Room Hours
By appointment only (216-707-2242)
Tuesday-Friday 10:00-11:30 and 1:30-4:45

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